

## The Monthly Musical Record.

AUGUST 1, 1873.

### MUSIC AT THE ALBERT HALL.

THE disastrous failure, for it can hardly be otherwise described, of the various musical schemes which have been recently carried out at the Albert Hall, is perhaps, on the whole, more discouraging than absolutely surprising.

From the Report recently issued by the Council we learn that there has been a financial loss of some £5,700. Several different experiments were tried, hardly a single one of which appeared to have paid its expenses. We have, in our columns, made little or no reference to the various performances as they took place, simply because they seemed to be doing nothing for the real furtherance of the cause of music in this country. But, now that the official Report has been published, it may be worth while to glance at its contents, which, if not encouraging, may possibly prove instructive.

It appears, then, from the Report, that there were at first three schemes set on foot. There were, first, "the People's Concerts," for which tickets were to be had for one penny and threepence. These, we are told, resulted in a loss of £750; and we cannot say that we are at all surprised at their failure. South Kensington is not a part of town which is readily accessible to working men, for whose benefit, we presume, the Commissioners issued these remarkably cheap admissions. As our artisans are mostly to be found in the northern and eastern districts of the Metropolis, the distance of the Albert Hall was such as to render it very unlikely that they would patronise the entertainments to any considerable extent, while the programmes were not such as to prove very attractive to real lovers of music, to say nothing of the probability that they would naturally suppose that what cost so little was hardly worth the having. There was next a series of "Military Concerts," during the months of September and October, somewhat of the *ad captandum* order; but they too failed to take, for we read that they "did not prove at all successful financially."

M. Gounod's "Choral Society" appears also to have been a pitiable failure; and we are told that "its formation and management involved very heavy expenses, insomuch that at the end of the season it was found that, after paying the absolute expenses of the concerts in the Hall, there was a deficit of £3,140, to be paid by Her Majesty's Commissioners on their guarantee." This deficit, by the way, is to be made good by the Commissioners of the Exhibition of 1851.

We feel the greatest admiration and respect for the composer of *Faust*, but, nevertheless, cannot help thinking that his appointment as conductor was, under the circumstances, a great mistake. M. Gounod's talents in this capacity are indisputable; but his "arrangements" of all kinds of music with his favourite effects of *bouche fermée*, which some of our contemporaries are fond of describing as "nose-music"—perhaps a somewhat inelegant but certainly not inappropriate designation—were not to the taste of our audiences, and the result appears in the

balance-sheet. We cannot honestly profess to be sorry for this, as we think that the interests of art would have been by no means benefited had such travesties of music obtained popular favour.

We next come to the one solitary success on which the Council are able to congratulate themselves, and, to our thinking, it is no less significant than the remaining failures. We learn that the six operatic concerts, under the direction of Mr. Mapleson, were "very successful financially." Of course they were, because the majority of our concert-goers, especially the leaders of fashion at the West End, care little or nothing, as we have often had occasion to remark, about music for its own sake, but will readily go to hear the "stars" of the season. If Titiens or Christine Nilsson is announced, they will take care to be present; but we doubt whether a dozen of them could be found who would be attracted by the announcement (were such a thing possible) of a new symphony by Beethoven, or a new opera by Weber.

A series of "Popular Concerts," directed by Mr. Arthur Chappell, is to be added to the list of failures—we mean, of course, financial failures. This, again, is hardly to be wondered at, as there is a very prevalent impression that an enormous building like the Albert Hall must be altogether unsuited for the performance of chamber music, in which delicacy is so essential. On this point, not having attended the concerts ourselves, we cannot speak positively. We have been told that in favourable positions even the softest passages can be heard with perfect distinctness; but we are disposed, nevertheless, to take the popular view, and to believe that in such a large area concerted chamber music must be very ineffective. The idea that such would be the case may not improbably have induced some people to stop away who would otherwise have supported these concerts.

We come, lastly, to the excellent series of concerts now being given under the direction of Messrs. Novello, Ewer, and Co., and conducted by Mr. Barnby. The report on these concerts, which honestly deserved far more support than they appear to have met with, though not favourable, is less discouraging than that of some of the schemes already adverted to. We learn that a sum of £600 was guaranteed to Messrs. Novello, Ewer, and Co. for expenses, to form a first charge on the receipts. After paying all other expenses a balance was found to remain of £108, thus reducing the sum to be paid to Messrs. Novello to about £480.

It will naturally be asked, what are the causes of this almost total failure? The question is too large to be fully entered upon here; but we think there are three that appear on the surface. In the first place, that some of the schemes of the Council were very ill-advised, and not at all calculated to further the object which they professed to have at heart—the promotion of the cause of music in this country. Then, secondly, and perhaps even more, we think the Albert Hall a most unfavourable place for attempting such experiments. It is not only so large as to require exceptional attractions to fill it, but is so far removed from the principal centres of London that, for many people, a journey to it is a serious matter. Were it as accessible as St. James's Hall, it is, we think, not impossible that the present aspect of affairs might have been materially modified. But the third, and we believe the chief reason, is to be found in the general indifference of the public to music. The Council of the Hall did not put forward such programmes as would attract true lovers of music; and the "outsiders" did not care to go at all. We cannot consider the Report a creditable or gratifying one; but hope that the experience of the last twelve-month may bring about an amendment in the future.

## WEBER'S "JUBEL-CANTATA."

BY EBENEZER PROUT, B.A.

IT was almost by accident, in turning over a parcel of old German music some few years since, that I met with a copy of the score of the work which I propose to analyse in the present article, and of which (in common, I imagine, with most of my readers) I at that time knew nothing but the name. I shall not soon forget the feeling of surprise and delight with which I read through the score for the first time; and subsequent intimate acquaintance with it has only strengthened my first impressions of its remarkable excellence. It has ever since been a matter of wonder to me that such a masterpiece should be, at least in this country, so entirely unknown as appears to be the case. Though I have spoken of it at various times to many well-read musicians, I have never yet happened to meet with one who knew a single note of the music. I think, therefore, it will not be without interest to the readers of this journal if I give them some account of a work which is in its way quite as characteristic of its composer as even the *Freischütz* itself.

The full title of the *Jubel-Cantata* runs as follows:—"Jubilee-Cantata for the celebration of the fiftieth anniversary of the accession of His Majesty the King of Saxony, on the 20th September, 1818; the poem by Friedrich Kind, the music by Carl Maria von Weber." In his official capacity at the Court of Dresden, it was part of Weber's duty to compose the music for all special occasions; and during the nine years of his residence in that city he produced no less than thirteen different works, mostly of large dimensions, for the court festivities. Most *pièces de circonstance* labour under the disadvantages inseparable from the ephemeral interest of the occasion which calls them forth; and it is but seldom that such works are worthy to be reckoned among the masterpieces of their art. Even Beethoven's genius failed him under such circumstances; and his cantata *Der glorreiche Augenblick*, written for the Congress of Vienna, though containing many isolated beauties, ranks as a whole among the weakest of his productions. That Weber was himself aware of the difficulties of such tasks appears from a letter he wrote to his friend Gänsbacher a few days after finishing the present cantata, in which he says: "These compositions for special occasions, which are but *day-flies* in the world of art, belong to the shady side of my engagement, and are, because of their ephemeral character, always a sad work, however truly devoted and attached one may be to him for whom one writes." The *Jubel-Cantata*, however, is, according to the old saying, "the exception which proves the rule;" for it contains music which deserves to live, and probably will live, as long as any of its author's compositions.

The present work is remarkable for having been composed in the short space of eleven days. The autograph score contains 96 pages, mostly of sixteen staves on the page, and is said by Jähns to be one of the most closely written of all Weber's manuscripts. The printed score contains 132 pages, in many parts very fully instrumented. The merely mechanical work of filling so much music-paper is by no means inconsiderable; and it is evident that ideas must have flowed as fast as the composer could write them down. The work itself bears out this idea; there is an uninterrupted flow of melody, a constant stream, so to speak, of the music, which is quite in keeping with its being produced at high pressure. Yet with all this there is no mark of undue haste. Every detail is perfectly finished, every instrument seems to fall into its place in the score in the most natural manner; and all the effects are as well considered as if Weber had

spent weeks over their arrangement. The entire sketch of the cantata, which contains 1,003 bars, was completed in seven days, in which time also, it is evident from the composer's diary, some thirty pages were also fully scored. A few extracts from this diary will, perhaps, be interesting, as showing more exactly the rapidity of composition:—

"Hosterwitz, 7th August—*Jubel-Cantata* begun. 8th—*Jub.-Cant.* No. 1 fully sketched; No. 2 sketched. 11th—No. 4 sketched. After dinner worked again. 12th—No. 5, recit. and duettino sketched; worked all day. 13th—No. 5, chorus in B flat, sketched. 14th—No. 6 sketched. 16th—Worked at the aria. No. 3, 4, 7 sketched; and thus the entire sketch of the cantata completed. 17th—Eleven pages instrumented. 18th—Weiss and his wife came to dinner; 27 pages instrumented. In the evening went to see the Master of the Horse. 19th—25 pages instrumented. 20th—The great Jubilee-Cantata entirely completed at 1 o'clock in the afternoon, thus between the 7th and the 20th, of which I was away two days at Dresden. Remainder, eleven days. 'Te Deum laudamus!'"

The cantata was not, however, destined to be performed on the occasion for which it was written. It was at the suggestion, not of the King himself, but of his Prime Minister, Count Vitthum, that Weber had undertaken the composition, and when its performance was suggested to His Majesty, the King declined, partly because he was averse to such personal homage as was paid him in the cantata, but still more, probably, because his taste was in the direction of the lighter Italian music. When Weber received intimation that "probably there would be no opportunity" for producing his work, and further learned that the programme was to consist chiefly of a selection of pieces from Italian operas, in order that the occasion might not pass without at least some appropriate recognition, he wrote the celebrated overture known as the "Jubilee Overture." It should be clearly understood that this overture is an entirely distinct work from the cantata; though Weber's son and biographer speaks of them as belonging to one another. That this is an error is plainly shown by Jähns in his "Weber in seinen Werken,"—first, because Weber himself when the two works were published affixed different opus-numbers to them, the cantata being numbered Op. 58, and the overture Op. 59; and, secondly, because it is impossible to believe that he would have written an overture in the key of E to a cantata which begins in E flat.

The text of the cantata was written by Friedrich Kind, the author of the libretto of the *Freischütz*. It is superior in literary merit to the average of such compositions, and, as will be seen presently, gives a *resumé* of the events of the fifty years' reign of the King. In order to make the cantata serviceable for concert use, a second text, entitled "Ernte Cantate" (Harvest Cantata), by one Wendt, is printed in the score. This, however, though in many parts keeping so close to the original as to be an actual parody, has the disadvantage of being by no means suitable to the character of the music.

So far as I am aware the *Jubel-Cantata* has only once been performed in this country. This event took place at the last concert ever given by Weber (only ten days before his death), on the 26th of May, 1826, in the Argyll Rooms. An English text, under the title of "The Festival of Peace," had been adapted by Mr. Hampden Napier; and the solo parts were sung by Madame Caradori Allan, Miss Cawse, Mr. Braham, and Mr. Phillips. The composer himself, though so ill as hardly to be able to speak above a whisper, conducted; and a characteristic anecdote is related by his son respecting the rehearsal. At one chorus—the prayer in B flat—the singers were shouting

lustily, "English fashion" (says the biographer), and Weber stopped them at once. "Stay," said he, "not like that! Would you bawl in that manner in the presence of God?" At the performance the work created quite a sensation; one number being encored, and the whole most warmly received.

Before proceeding to analyse the music in detail, I will conclude this introductory part of the subject by giving Weber's own opinion of his work, as expressed in a letter to Herr Sonnleithner, of Vienna. He says, "You will see from the text of the cantata that the subject, here in Dresden at least, assured sympathy. But I can hardly hope the same will be the case elsewhere; and a similar interest should therefore be made to attach to it. The music, too, has come straight from the heart, and makes no pretensions to deep learning, or to the development of musically artistic intricacies and contrivances."

(To be continued.)

### THE NEW "COTTA" EDITION OF THE PIANOFORTE CLASSICS.

#### THIRD ARTICLE.

THE collection of Mozart's works given in this edition, though not by any means including all his pianoforte compositions, contains nearly all the best, both for two and four hands. There is only one piece which we are surprised not to find, and that is the charming solo sonata in B flat (3-4 time). Two volumes are devoted to the solo works, and a third to the duets. The editors are the same as for Haydn—Herr Lebert, assisted by Immanuel Faisst and Ignaz Lachner; and the same scrupulous care and minute attention to details appear in these volumes as in those we noticed last month. It is, therefore, unnecessary to dwell at any length upon them, as, *mutatis mutandis*, all that we said of Haydn applies equally to the edition of Mozart. There were, however, one or two little matters that we omitted to mention, and we may as well supplement the deficiency now. In the shakes, instructions are always given as to whether the player should begin with the principal or the auxiliary note—a matter sometimes of importance; and for the pauses, we are told whether or not to make a pause *after* as well as *on* the note—a point which comparatively few pupils would be competent to decide for themselves. We will only add that the collection of Mozart's works here given includes 18 sonatas, 4 fantasias, 2 rondos, an adagio, and gigue for piano solo, and 4 sonatas, 2 fantasias, and a set of variations for four hands; and that, as in the case of Haydn, the sonatas are arranged, as nearly as may be, in the order of difficulty.

The collection of Beethoven's works, in five volumes, is to our mind the most interesting portion of the entire series. The whole of the sonatas, from Op. 2 to Op. 111, are given, and, in addition, nearly all the best of the miscellaneous works. The first three volumes are edited by Messrs. Lebert and Faisst, and comprise the works from Op. 2 to Op. 51. The fourth and fifth volumes (containing all the works from Op. 53 onwards) are in the hands of Hans von Bülow, and form a most precious addition to our musical literature. We must defer, however, till next month our notice of these latter volumes, as there is ample material for the present article in the works so carefully superintended by the gentlemen first named.

All pianists know how much greater is the difficulty (we are not referring merely to the *mechanical* difficulty) of playing Beethoven's music than of performing one of

Mozart's or Haydn's sonatas; and teachers especially will be aware that in order to make a pupil give an effective reading of any of Beethoven's greater sonatas, the most minute attention must be given to the task, and many things pointed out, especially in the matter of what is technically called the "reading," of which no indication whatever is given in the ordinary printed copies. It is just in these matters that the great superiority of the present edition consists. The labour which its preparation must have cost can hardly be conceived, and the more closely we examine it, the more we are struck by the thoroughness with which the whole work has been done. That our readers may appreciate it better, we will take in detail one of the earlier sonatas—the one in A, dedicated to Haydn—and show exactly what the editors have done. We pass over altogether the mention of the explanations of the grace-notes (*Versierungen*, as the Germans call them), merely saying that they are all explained with the utmost clearness, and proceed to give a translation of some of the more important foot-notes, which are so copiously added for the guidance of the student. In order to save space we shall, where practicable, instead of quoting the text in full, refer to the page and line of the passages in Pauer's octavo edition, which will probably be in the hands of many of our readers.

The *rallentando* in the first movement of the sonata of which we are speaking (p. 13 of Pauer's Ed., last line but one) is thus explained:—"This *rallentando* requires a very gradual slackening of the time, and should, even at its close, not vary much from the original tempo." In the last bar but one of the same line, a special, and certainly not superfluous, caution is given against holding down the B as well as the other notes of the chord in the left hand. On the first bar of p. 14, a comma (,) is inserted between the D and the G of the right hand, with the note: "With such a comma we indicate the close of a rhythmical section, where the task of the player is to make such a close perceptible without the composer's having indicated it by rests." Throughout the edition such commas are frequently and always judiciously introduced. In the awkward octave passage a little further on, the correct method of surmounting the difficulty is thus given:—



In another passage, in the middle part of the *allegro*, the tenths in the right hand—



we have this direction: "These small notes must be played as nearly as possible at the same time and of the same strength as the principal notes, that they may appear what they really are—the continuation of the imitation of the subject which began in the left hand two quavers earlier."

We next find attention drawn to the imitation between the upper and lower part in the passage beginning on the last bar of the second line of p. 16 of Pauer's edition, and directions to keep the accompaniment (the notes



D and E) proportionately subdued. Some teachers may, perhaps, be inclined to consider such directions needlessly minute; but the error, if any, is certainly on the safe side, and students who are left to their own resources will certainly be benefited by them. The explanation of the somewhat uncommon sign of a slur placed over notes divided by rests (which will be found in the last four bars before the return to the signature of A), is thus given:—"Such notes, separated by rests, but connected by a slur, must be held for their full time, and even somewhat beyond it, and therewith struck very softly and the hand raised."

In the *Largo appassionato*, we find but one note of importance, to call attention to the giving due prominence to the melody in the left hand in F sharp minor (p. 18, line 5, Pauer's Ed.). The whole of this movement, as well as the following *scherzo*, contain capital examples of the "phrase-fingering" of which we spoke in our last article, and of which it is therefore superfluous to give further examples here.

In the rondo of the same sonata, the graceful continuation of the chief subject is thus given:—



with the following note:—"The subject beginning with the three quavers is to be brought out prominently in each part with the expression indicated, and the rest to be kept subordinate."

The next note contains a point very likely to be overlooked by the student. It refers to the first entry of the semiquavers in the left hand (three lines from the bottom of p. 21, Pauer's Ed.): "Besides the actual melody, the melodic progression forming the actual bass,



must here, and for the next two lines, be expressively prominent." The dots placed under the semiquavers (p. 22, Pauer, end of line 2 and first bar of line 3) are explained as showing "that the notes in question must be rendered somewhat prominent." The first entry of the *pp* (at the *legato* in the minor episode) gives occasion for the note that it must be "a sudden *pianissimo*, without a previous *diminuendo*."

To the bar



a note is given:—"Take care here not to play the quavers following the *sf* also stronger; the whole bar must be maintained *pianissimo* to the end, except the single notes marked *sf*, which, however, for the same reason, must not be played too strong, but only about *mf*."

The last note in the present sonata refers to the two bars:—



"This second G, which is not marked *sf* by the composer, must be rendered more slightly prominent than the previous one."

We might go through nearly every sonata in these volumes, and find matter of the same kind as that which we have instanced; but as our object is not to give an epitome of the contents, but simply to indicate their character, we prefer merely to give the notes on one sonata in full, and then to make one or two extracts from other portions of the work, leaving to our readers the pleasure of investigating the volumes for themselves. We ought to say, in passing, that we have not chosen the above sonata as being the most fully annotated, but simply as being the first fair specimen that we met with in looking over the work—the preceding sonata in F minor happening to contain fewer remarks than many others, and therefore hardly being an average sample.

We shall now give a few more illustrations of the care and judgment shown by the editors throughout the work, and then proceed in our next article to the portion annotated by Hans von Bülow. A very useful note, referring to a point far too likely to be overlooked, is found at the *coda* of the *scherzo* of sonata in C, Op. 2, No. 3. At the sixth bar of this *coda*, where the dotted minims commence, we read:—"The rhythmical form of the eight-bar section beginning here (or rather three crotchets earlier), and also of the following section is to be so understood that this bar is not itself the accented, but only an unaccented bar (like an up-beat) before the next strong bar; thus, if set in 6-4 time, not



but



which must be made perceptible in the performance, though naturally without any coarseness in the accentuation." It is probable, we think, that very few pupils (and, perhaps, not all teachers) would notice this point, which yet makes a great difference in the effect of the passage. A somewhat analogous case occurs at the beginning of the *scherzo* of the sonata quasi fantasia in E flat, Op. 27, No. 1, where every other bar takes a slight accent, and it is rightly pointed out that the rhythm requires that the accented bars should be the second, fourth, sixth, &c., and not the first, third, fifth, &c.

The close of the *adagio* of the sonata in C minor, Op. 10, No. 1, is a passage requiring great care on the part of the player to bring out the full effect, as sometimes three different gradations of tone must be employed at the same time. The passage we refer to will be found on p. 65 of Pauer's edition, at the sixth and seventh lines. At the fifth bar of the sixth line the note is given: "Here the upper part in the left hand must be made prominent, as well as the melody in the treble, though subordinate to this latter; the lower notes of the right-hand part must be kept weakest, except the passage Eb, E, F, in the next bar, which must be played with expression;" and for the last bar in the seventh line the pupil is reminded that "in this bar the middle part of the right hand must stand out as the melody."

We must pass over many points of interest on which we might enlarge—such, for example, as the careful explanation of the rhythm at the commencement of the scherzo in the sonata in G, Op. 14, No. 2, which pupils are so apt to play incorrectly, or the excellent notes to the adagio of the sonata in C sharp minor—and must say a few words about the third volume, which presents one or two special features of interest. The first and second volumes contain the twenty sonatas from Op. 2 to Op. 49; the third comprises six sets of variations—the bagatelles, Op. 33, the two rondos, Op. 51, and the andante in F. There are one or two sets of variations, the omission of which we regret,—more especially those on the “Danse Russe;” but so many good things are given us that we are hardly disposed to grumble because there are not more. The first three pieces in this volume are the easy sets of variations on “Nel cor più non mi sento,” on a Swiss air (in F), and the well-known ones on an original theme in G. For these three pieces, which are in other respects suited to the capacity of young players, a second “easy version” is given by the side of the original text. This “easy version” contains only such modifications as are necessary to bring the pieces within the reach of small hands which cannot stretch an octave. The idea is an excellent one; and it is hardly possible to speak too highly of the respect for the author’s intentions, the “piety,” as the Germans call it, with which the work has been done. Though, as a rule, we have strong objections to any alterations in the works of the great masters, these arrangements, done for a special purpose, cannot be found fault with; and the three pieces referred to are so excellent for training both the hands and the taste, that for young pupils they may be heartily recommended.

The annotations to the “15 Variations and Fugue,” Op. 35, and to the 32 Variations in C minor, are among the best in the book. They are, however, so long, and would require so much music-type to render them fully intelligible, that we must refer our readers to the volume itself for them. In many places they will be found to throw a really surprising light upon the interpretation of difficult passages. To those who are inclined to consider these notes over-minute, we will only reply by again reminding them that this is entitled an “Instructive” edition, and that many things which are perfectly clear to themselves, may be by no means as self-evident to those who are studying the works without a master.

One concluding word as to the fingering. It is always full, clear, and systematic, especial attention being paid to what we have described as “phrase-fingering;” and if without those master-strokes of daring invention which we shall meet with from time to time when we come to speak of Bülow’s portion of the work, it is invariably safe and well-considered. Messrs. Lebert and Faissl deserve the highest credit for the manner in which they have executed this portion of their task.

#### THE NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

WHEN, at the beginning of last year, attention was first called in these columns to the scheme proposed for establishing periodical musical competitions at the Crystal Palace, the idea was commended as one likely to be productive of great good to musical art in England, in the event of the invitations to compete being met with a general acceptance by the various musical bodies throughout the country. As yet it cannot be said that the scheme has met with that amount of sympathy which

might have been anticipated, nor can its general results be looked upon as at all commensurate with the money and labour expended on its organisation. One can easily see that expense may stand in the way of bringing up choirs from a distance, unless, as has been the case with the South Wales choir and the Liverpool representative choir, assistance is forthcoming from without. Our metropolitan choirs have not the same excuse of having to travel a long distance. That not one of our representative metropolitan choirs, such as that of the Sacred Harmonic Society, Mr. Barnby’s, Mr. Leslie’s, or M. Gounod’s, has entered the lists, is certainly to be regretted. Nevertheless, in spite of the indifference manifested by the public, and the apparent apathy of those who one would have thought would have been among the first to support such a scheme, it has not been without its fruits, inasmuch as it has already brought to light several vocalists of great promise, and has given birth to two such important musical bodies as the South Wales Choral Union and the Bristol Choral Union.

We have now to speak in detail of the second annual meeting, the operations of which were continued during seven days, extended over a fortnight, at the beginning of last month. Of these seven days, two were devoted to a private preliminary hearing and examination for certificates of merit of the solo vocalists, four to public competitions, and one to a concert and distribution of prizes. On the first public day, nine of twenty-one sopranos, and four of seventeen tenors, who had been previously heard in private, came forward upon the Handel orchestra to compete for a prize, in each class, of £30. In the class for sopranos, the prize was awarded by the judges—Sir Julius Benedict, Signor Arditì, and Herr Ganz—to Miss Jessie Jones, after singing “A qual furore” (*Fidelio*), and “From mighty kings” (*Judas Maccabæus*); and Miss E. Tomsett was specially commended for her rendering of “From mighty kings,” and “My heart ever faithful” (Bach). In the class for tenor solo singers, the judges—Sir J. Benedict, Mr. H. Leslie, and Mr. Hullah—awarded the prize to Mr. Frank Gifford, after singing “Durch die Wälder” (*Der Freischütz*), and highly commended Mr. C. Wilkinson, who had the ill luck to be “put on” in Handel’s air “The enemy said”—as trying an exercise as could well have been selected for him. Then followed a competition for juvenile wind bands, consisting of boys not above sixteen years of age, nor less than fourteen in number. For this class—which was formed at the instigation of Mr. Phalsey, of the Crystal Palace Orchestra—five prizes, of the aggregate value of £81 6s., consisting of a purse of £25, a “Desideratum” cornet, and sundry numbers of the *Brass Band Journal*, were offered. Four bands only competed. After a prolonged contest the prizes were adjudicated by Messrs. D. and F. Godfrey, and Signor Arditì, as follows: 1st prize, the band of the Marylebone Schools, Southall; 2nd, St. Mary’s Orphanage, Hounslow; 3rd, the Boy’s Home, Regent’s Park Road; and 4th, the English and Continental College, Harrow. On the second day, of twenty-two contraltos, and the same number of basses and baritones, six were selected from each class to compete for similar prizes of £30. The judges were the same for both classes—viz., Sir J. Benedict, Signor Arditì, Messrs. Barnby, Hullah, and Leslie. In the class for contraltos, the prize was awarded to Miss Bolingbroke, with a special commendation of Miss Minnie Simpson; in that for bass and baritone singers, to Mr. H. E. Thorndike, with certificates of merit to Messrs. T. Ley Greaves, C. Prince, and F. W. Crotty. For a first prize of £50, and a second prize consisting of a new “Echo” cornet, value £26 11s., offered for military bands of reed and brass instruments of not

less than thirty performers, there was no entry. For prizes of like value offered to bands of regiments of the line, of not less than thirty performers, only one band entered—viz., the brass band of the Royal Artillery, Woolwich. A new rule has been passed since last year, that should there be but one entry for competition in any class, competition in that class becomes impossible. By the consent of the competitors in the class for brass bands (not included in the foregoing) of not less than eighteen performers, the brass band of the Royal Artillery was admitted to compete with them. For their opponents, the Royal Artillery had the bands of the Carrow Works, Norwich, and the 3rd Gloucestershire Volunteer Artillery. Though the Royal Artillery carried off the first prize of £50, adjudicated to them by Messrs. Barnby, F. Godfrey, and H. Leslie, it was by no means apparent that the award was made so much on account of their superiority in playing as for their superior numbers. A second prize was awarded to the Carrow Works Band, and a third, for which there were not enough competitors among the juvenile bands, to that of the Gloucestershire Volunteer Artillery. On the third day, the offer of a prize of £100, for choral societies not exceeding 200 voices, brought forward but three choirs—viz., the Dalston, the South London, and the Stepney Tonic Sol-fa Association. Each having been heard in the chorus, "Cherub and Seraphin" (*Jephthah*), in Orlando Gibbons's anthem, "Hosanna," and in Wilbye's madrigal, "Sweet honey-sucking bees," the first prize was won by the Stepney Tonic Sol-fa Association; a second prize, consisting of a complete set of the "Royal Edition of Operas," was awarded to the South London Choral Association; and the judges, Sir J. Benedict, Messrs. Barnby and Leslie, expressed their extreme satisfaction with the singing of the Dalston Choral Association. The prize of £25 for trumpet solo players (slide or valve) was carried off by Mr. W. Wilmore, first trumpet of the Crystal Palace and Philharmonic Society's Bands, against a single competitor, Mr. W. Morrow, a student of the Royal Academy of Music—but with whose great promise and meritorious performance the judges—Sir J. Benedict, Signor Arditi, and Mr. W. G. Cusins—expressed extreme satisfaction, awarding to him the second prize, a slide trumpet, value £15 15s. The offer of a first prize of £30, and a second consisting of a ten-guinea library of music, for church and chapel choirs, resulted in only two entries—viz., the Renshaw Street Chapel and the St. Nicholas Church Choir, both from Liverpool. To the church choir (consisting of twenty-two men and boys, led by two ladies), which alone came to a hearing, the judges—Sir John Goss, Sir George Elvey, and Mr. J. L. Hatton—awarded the first prize, after singing Gibbons's *Te Deum* in F (transposed to G), and Croft's anthem, "God is gone up," in a very creditable manner. On the fourth day three choirs competed for a first prize of £50, and a second prize, consisting of a ten-guinea library of music, offered for choral societies of male voices not exceeding eighty members. The first prize was adjudicated by Sir J. Benedict, Messrs. Barnby and Leslie, to the Liverpool Representative Choir, the second to the Bristol Choral Union, and a certificate of merit to Mr. Proudman's men's voice choir. The challenge prize (value £1,000), and a purse of £100, for choral societies not exceeding 500 voices, awarded last year without a contest to the South Wales Choral Union, was again carried off by them, against a single competing choir—viz., that of the Tonic Sol-fa Association. Both choirs were heard in Bach's motett, "I wrestle and pray," the "Hallelujah" (*Mount of Olives*), and "Come with torches" (*Walpurgis Night*). The singing of both choirs was extremely good, but the Tonic Sol-faists were so far

outnumbered by the Welsh that one could not but feel that the judges—Sir J. Benedict, Sir John Goss, and Mr. Barnby—made their award to the Welsh choir more on account of their superior numbers and better quality of voice than for any decided superiority in their style of execution.

After each day's competition, except on the first, when the contests were unusually protracted, there was a concert, in which the principal competitors took part. The meeting terminated on the 12th ult. with an organ "recital," by Dr. Spark, of Leeds, a miscellaneous concert, and distribution of the prizes by Mr. T. Hughes, M.P., chairman of the Crystal Palace Company.

As an attraction to the Crystal Palace it cannot be said that these music meetings have proved very successful. Except on the first day, when a large number of persons were attracted by a second visit of the Shah of Persia to the Palace, and on the last day, when the Welsh, displaying an immense amount of patriotism and enthusiasm, assembled in great numbers, the attendance of visitors was not above the average. At the same time that these contests were going on at the Crystal Palace, a similar meeting was being held at Lucerne. This was attended by sixty choral societies of men's voices, each averaging seventy members; the greater number of them came from different parts of Switzerland, but one travelled all the distance from Paris. The most coveted prize was a banner worked by the ladies of Lucerne. From the warm enthusiasm of the Welsh, from the perseverance of the Tonic Sol-fa Association, and from the contentedness of the Swiss to contend for art's sake rather than for the value of the prizes to be won, it may be left to our readers to draw a moral.

## Foreign Correspondence.

### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, July, 1873.

OUR concert season may now be considered as finished; perfect quiet reigns in the concert-rooms; the best members of our Opera, Frau Peschka-Leutner and Herr Gura, have taken their summer holidays, the Conservatory is closed, and whoever visits our town now would scarcely be able to realise the idea that Leipzig formed the centre of the music life of Germany. Beyond some meagre operatic performances we would have nothing of importance to-day to tell our readers if, fortunately, the sixth and last of the principal examination-concerts of the Conservatory, which took place on the 20th of June in the Gewandhaus room, did not offer many pleasing points for a report. These examination-concerts have a peculiar charm for an attentive listener, especially for him who has followed them for a number of years. Here many an artist, afterwards highly distinguished, has earned his golden spurs—has, so to speak, been knighted. Of the former English pupils of the institute, become highly and justly esteemed amongst artists all we need only mention a few, to show in full light the importance of these first *débuts*. Meanwhile they have over the world. In this place appeared Messrs. Perabo, Petersilea, Dannreuther, John Francis Barnett, Sullivan, and many others, with their first art-production before the forum of the public. Here they obtained their first acknowledgment, and from this place dates the commencement of their artistic career.

As a matter of course, not all of the performers are



selected ones. But we will only tell our readers of the most excellent performances. Amongst these we count the execution of a sonata for pianoforte and violin by E. F. Richter, by Miss Mary Thomas, from Sutton near London, and Herr Paul Klengel, from Leipzig. Already the selection of this high-class composition did great credit to the performers, the work demanding a certain command of the technical difficulties, and a perfect comprehension of the important intellectual character of its contents. The sonata was rendered by both players in a most perfect style. We certainly believe that we can prophesy for the young lady a brilliant musical future. Miss Thomas possesses already a thoroughly-developed pianoforte technic, her touch is capable of producing the slightest gradations, is full of feeling and expression, and with it she combines a perfect, certain, sure, and masterly command of the task she has to interpret.

The same unlimited praise we can bestow on Mr. John Jeffery, from Plymouth. This excellent pianist rendered again, with his usual elegance and certainty two movements of a piano quartet, by Winding, and, like Miss Thomas, earned brilliant acknowledgment and a stormy applause.

Also two compositions of English pupils we can mention with high praise. They are three canons for two pianofortes, by Mr. Wilfred Bendall, from London, and trio for pianoforte, violin, and violoncello, by Mr. George Löhr, from Leicester.

The canons of Mr. Bendall show not only an extraordinary dexterity as regards counterpoint, but also a very charming, lovely invention. They sound free and natural, and were played wonderfully well by Herr Johannes Krüger, from Bremen, and Capellmeister Reinecke. The last-named gentlemen had to take the place of Mr. Hatton, pupil of the Institute, who had suddenly been taken ill.

Mr. Löhr's trio is distinguished through good thematic invention, solid construction, and intelligent treatment of the instruments. Mr. Löhr played the piano part with artistic certainty and freedom, and was excellently supported by Messrs. Pauly (violin) and Hegar (violoncello).

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, July 12th, 1873.

MANY gaps in the Exhibition have been filled up since I wrote last. That monstrous emporium has now reached its zenith. As the jury has not yet spoken, it will be best to keep to the "bird's-eye view," and to avoid at the same time the charms of performances which increase every day. Emil Streicher, Bösendorfer-Ehrbar, Promberger and Son, Schweighofer's Sons (all of Vienna), Beregszaszy (Pesth), Ibach and Son (Barmen), Erard (Paris), Steck and Co. (New York), Sievers (Naples), C. Schroeder, T. Becker (St. Petersburg), Kirkman (London), have all their authorised agents or performers, such as Grünfeld, Derffel, Kellner, Grünwald-Gauthier, Smietanski, Jaell, Willmers, Promberger, Weeber, and Blummer, who play on fixed days and hours, and to make the hearing more interesting, there will be a production of forty-eight pianos, every one for four hands! In the English department Kirkman has arrived with four splendid pianos, which are much admired. The quartetto-harmonium in the French gallery is not by Foike, as I mentioned last, but by Baude from Paris. The Austrian musical industry is represented by pianos and all other instruments. Of the Vienna pianos I have already mentioned the best, and, from the long list which that town offers, I add only the better names, as:—Schnabel, Blümel, Kutschera, Schreiber, Heizman and Son,

Promberger and Son, Fritz, Nemetschke, Stahl, Windhofer, Zink and Winterberger. Bohemia offers A. Proksch, "first Bohemian piano factory" (Reichenberg), T. Seifert (Böhmisch-Leipa), Sedlazeck (Prague), Lehmann and Co. (Aussig). The little village Graslitz alone seems to have a real musical population. There are the brass, wood, and stringed instruments of Stowasser's Son, Bohland and Fux, Leber, Son, Kup, Langhammer and Sons, and besides, the collective exhibition of the brass instrument manufacturers. To pass over to Germany, we find now another (the sixth) organ; it is by E. F. Walcker and Co. (Ludwigsburg), whose father has built the great organ in the cathedral at Ulm.

For grand pianos, semi-grand, and pianinos of the "Reich," we will look first at the south part; there is Stuttgart, the industrious Swabian town, with the firms Schönleber, Keppler and Co.; W. Goebel; T. and P. Schiedmayer; Schiedmayer and Son, founded 1809 (one piano with the newly-invented?) "Kunst pedal" by Zachariae; F. Doerner; Rich. Lipp; Carl Hardt (with the French gold medal); Kaim and Gunther (Kirchheim-Stuttgart); L. Ehret and G. Förtner (both from Munich); Piristi Stibinger (Freiburg in Breisgau), beautifully decorated; G. L. Nagel (Heilbronn); F. Käferle and Sons (Ludwigsburg); Gebauer (Alsfeld in Hesse), 200 thlr.; J. Deesz (St. Johann, near Saarbrücken); Ed. Steingraber (Bayreuth); Gebrüder Hottenroth (Johannisberg am Rhein). No less rich is North Germany. To begin with the young imperial Berlin, we find Westermann and Co. (G. Willmann), beautifully mounted; B. Schleich, tasteful working; W. Hartmann; G. Schwechten; W. Spangenberg; F. Herzke; Ed. Westermann, patent grand. Hamburg is represented by Neumann; Freudentheil and Son, and L. W. Müller; Leipsic by Julius Blüthner (concert-flügel), and Julius Faurich, both excellent pianos; Dresden with Ernst Rosenkranz, with a gold medal, and Ernst Kaps (hors concours); Zeitz, near Leipzig, Hölling and Spangenberg, boudoir-flügel; Schmitt and Suppe; Klems; Liegnitz with Ed. Sailer, G. Selinke, Gebrüder Sasse; moreover E. F. Gruss (Frankfort-on-the-Oder); Gerhard Adam (Wesel); Theophil Mann (Bielefeld); R. Ibach and Son, since 1794, some medals, beautiful mechanism; H. Krauss and Sons (Koblenz); F. Haenel and Son (Naumburg-on-the-Saale); C. F. Gebauhr (Königsberg). The harmoniums are richly represented by Ph. T. Trayser and Co.; E. Krauss; J. G. Gschwind; J. and P. Schiedmayer, all in Stuttgart. The intended collection of old stringed instruments being given up, we must content ourselves with violins by Ramfler (Munich); H. Kropf (Berlin); J. J. Held (Bonn); J. A. Haff (Augsburg); Carl Padewet (Munich), a copy of Jos. and Ant. Guarnerius; Friedrich Diehl (Darmstadt), violin, alto, and bass; Wood instruments are represented by W. Hess (Munich); Georg Berthold (Speyer); A. Euler (Frankfort); brass instruments by L. Bertram (Rendsburg); brass and wood instruments by E. Lorenz (Brunswick). The zither is to be found in abundance. G. Tiefenbrunner, A. Rieger (Munich); Jochem (Worms); elegic-zither by Joh. Hasselwoner; bass and schlag-zither by Thumhart (Munich); mandora, mandolin, bass guitar and concert zither by M. Amberger (Munich); even the Glockenspiel (chime of bells) is not forgotten, it is represented by Carl Zimmermann (Mehlis bei Gotha). The village Markneukirchen, in Saxe (another Graslitz for musical industry), sends guitars, violins, brass and wood instruments by Victor Em. Wettengel, and by Michael Schuster, jun., and a collection of drums by Adolf Seyfarth. Poor jury! to go through the whole army, the household furniture of St. Cecilia, to appraise the value and to condemn!

We had but one concert—a state concert in the

presence of the Empress Augusta. The great Redoutensaal was tastefully decorated and illuminated, and the assembly, of course, of a high character. The German empress seemed much pleased with the performance. Here is the programme:—*Anacreon* overture; solos for cello by Popper, and for violin by Hellmesberger; scherzo and valse for orchestra by Volkmann; chanson of Thibaut de Navarre and bolero of Dessauer; song by Walter; scherzo by Schumann; two part-songs for female voices by Hiller; great aria from *Entführung aus dem Serail*, sung by Frau Wilt; ballet-music from *Rosamunde*.

The opera is now another exhibition for all the travellers who attend, to repose from the fatigues of the day and the very hot weather. The old programme has its run; the Gastspiele, even in the ballet, continue, and the so-called new opera *Hamlet* is still in view. What trouble for a work which claims not to be a first-rate masterpiece! Any opera by Spontini would have done the same service as a novelty. To begin with the guests—Frau Schroeder performed Astrafiamante, Philine and Margarethe of Valois; Mdle. Brandt sang Fides' and Selica, both with much dramatic life; Frau Zimmermann performed Elizabeth and Recha, with the same respectable result as her former rôles. They are gone, and we have now again Mdme. (or Mdle. as she likes to call herself) Murska. And she sang, of course, Lucia and Lady Harriet, and the critic in town was forced to take notice of a singer whom everyone knows by heart. But the trump card this time will be Ophelia, which rôle the world will be happy to see, at last, for the first time on our stage; the first new opera since the 24th of April last year, on which day was represented *Feramors*, by Rubinstein (only once repeated). The operas performed since the 12th June have been:—*Don Sebastian*; *Zauberflöte*; *Troubadour*; *Hans Heiling*; *Tannhäuser*; *Profet*; *Lustigen Weiber*; *Afrikanerin* (twice); *Judin*; *Mignon* (in the presence of the German empress); *Hugenotten*; *Lohengrin* (twice); *Lucia*; *Rienzi*; *Martha*; *Norma*; *Entführung aus dem Serail*.

## Correspondence.

### WORKS ON MUSICAL HARMONY.

To the Readers of the MONTHLY MUSICAL RECORD.

GENTLEMEN,—Almost every author claims some theory or other as an excuse to bring out his new musical work. There are lots newly published by the great musical theorists of the day; and no doubt every one finds some deficiency in the works of those who preceded them in the musical field. Will any one of the numerous readers of the MONTHLY MUSICAL RECORD write an explanation, in what do these works on harmony differ from each other?—viz.:—1. Macfarren, Lectures on Harmony; 2. Dr. Stainer's Theory of Harmony; 3. Sir F. A. Gore Quiseley's Treatise on Harmony; 4. Parkinson's Principles of Harmony. Whoever should undertake, and write a good article on the above subject, would do a great favour to his nation.

SEMIBRAVE.

[Our columns are open for a reply.—ED. M.M.R.]

## Reviews.

*The Maid of Orleans.* Sonata for Pianoforte. By WILLIAM STERNDAL BENNETT. Op. 46. Lamborn Cock.

A NEW work by Sir W. Sterndale Bennett—unquestionably the greatest of living English composers—cannot be otherwise than in the highest degree welcome. As a sonata *per se* the work before us quite comes up to any anticipations we might have formed on being told that Sir W. Sterndale Bennett was about to issue a new sonata. It is additionally welcome, because in a great measure it bears out the fact, so often maintained in these columns, that since Beethoven the

greatest musical composers have relied upon a "poetic basis" for their inspirations. Not only has Bennett's sonata a collective title, but each movement has its title as well as an explanatory motto from Schiller's drama, *Die Jungfrau von Orleans*. The first movement is entitled "In the Fields, and has for its motto the lines from Act iv., Scene 1—

"In innocence I led my sheep  
Adown the mountain's silent steep."

The second movement is entitled "In the Field," with the motto from the prologue to Scene 4—

"The clanging trumpets sound, the chargers rear,  
And the loud war-cry thunders in mine ear."

The third movement, "In Prison," has a double motto; that for its first subject being—

"Hear me, O God, in mine extremity,  
In fervent supplication up to Thee;  
Up to Thy heaven above, I send my soul."

ACT V., SCENE 2.

With, for its second subject—

"When on my native hills I drove my herd,  
Then was I happy as in Paradise."

ACT IV., SCENE 9.

The fourth and last movement, "The End," is mottoed—

"Brief is the sorrow, endless is the joy."

ACT V., SCENE 14.

Bennett's sonata may, therefore, be classed as "programme music," technically so called. When a composer of real genius, as Bennett has proved himself, and not a mere music-maker, comes forward with an instrumental work professedly illustrative of a dramatic poem, it may be taken for granted that he does so from a desire to convey to his hearers the same impression as the poem has made upon himself, and, as the means to this end, he calls in the aid of music, because in music he finds his most natural mode of expression. The idea that his choice of subject is governed by its compressibility into some fixed form is altogether to be scouted. As we lately had occasion to remark, a composer who seeks to impart his emotions to others through music, may find all pre-established musical forms unsuited to his purpose, and is often driven to invent forms for himself. Bennett, on the other hand, has chosen the sonata form for the embodiment of his ideas. It remains, therefore, for us to examine how far he has adhered to this prescribed form, and how far it has proved adequate for his purpose. At the outset there is a diversion—but the only one—from the usual course, inasmuch as he commences with a "slow" movement. This is not a mere introduction, but an entire "slow" movement—an *andante pastorale*, in A flat, of infinite charm; it fully bears out both its title and motto, and may be rightly regarded as personifying Joan of Arc in her youthful days. Its frequent rhythmical changes—phrases in 12-8, 9-8, and 6-8 time, follow each other in quick succession—seem to impart to it a musing and contemplative character. Recalling to some extent the style of the Rondo Piacetole, Op. 25, and the Introduzione e Pastorale, Op. 28 (No. 1), it displays Bennett in his most genial mood, and untrammelled by scholastic severity. The second movement—technically speaking the first, seeing that it has all the development of a "first movement"—is an *allegro marziale*. Its trumpet tones, its tramping bass, and the generally vigorous character of its first subject are fully in accordance with the motto prefixed to it. But here the sonata form required to be filled up seems more than adequate for our composer's purpose, for the second subject, in strongest contrast to the first, gives rise to emotions so opposed to the motto, that we are inclined to think that the omission of a second motto in illustration of the second subject is to be put down to an error of the engraver. The fact that two mottoes are given for the two leading subjects of the third movement seems to bear out this supposition. This second movement is in the key of A flat minor (seven flats!)—a bugbear to amateurs, and one which, to judge from the few instances we can call to mind of its employment, but few composers seem to have thoroughly explored in all its ramifications. The number of different signatures the employment of it necessitates is here really remarkable. Starting with seven flats, after a few bars we come to two sharps, then to seven flats, and again to two sharps; the second subject appears in five sharps; viz., B major—the enharmonic equivalent of C flat, the relative major of A flat minor—then follow in succession the signatures of seven flats, four sharps, two flats, seven flats, four sharps, five flats, four sharps, five flats, and seven flats *usque ad finem*. What at first sight appears as excessive modulation is, in fact, for the most part a facilitated reading adopted for the avoidance of the use of too many double-flats. Regarded as music *per se*, apart from any considerations as to what it is intended to express, this *allegro*



is strikingly original and of the highest worth. For musicians who seek for cause as well as effect, the task of analysing its contents and examining its construction and development, cannot but prove deeply interesting and instructive. The third movement—*adagio patetico*—has, as we have already said, a motto for each of its two leading subjects. The one unmistakably breathes of prayer, the other of meditation. It is a "song without words," of extreme beauty and refinement; its simplicity will commend it to the general listener, but it is a movement which any composer might be proud of having written. The finale—*mo do di passione*—is a rondo in form. "Brief is the sorrow, endless is the joy," is its motto; virtually it stands in the major key, but it is only with difficulty that Bennett seems to have been able to rid himself of its minor third. Thus the sorrow, brief though it be, seems to be portrayed as well as the endless joy, which is the joy of peace rather than of triumph. The subject of Joan of Arc is an admirable one for musical portrayal, though it treats of one of the blackest pages of English history. One may feel some regret that England's disgrace should thus be perpetuated by music, but the beauty and interest of Bennett's work fully atone for any such regret. It is not for the first time that the subject of the Maid of Orleans has been treated in music. Moscheles has made it the subject of an overture. Curiously enough this was played under its composer's direction at a concert of the Philharmonic Society, in 1835, at which Bennett, then a youth of about seventeen, and a student of the Royal Academy of Music, came forward with his pianoforte concerto in E flat. Can it be that it was then that he was first struck with the idea of composing a sonata on the same subject, and that so many years have gone to maturing it? Be that as it may, his work is worth any amount of thought and labour expended on its production, and is in the highest degree welcome.

*The Crusaders.* A Sacred Cantata. The Words written and selected by MARIAN MILLAR; the Music by HENRY HILES, Mus. Doc. Oxon. Novello, Ewer, & Co.

THE number of important works lately produced by English musicians is a gratifying sign of healthy activity. To say nothing of works which have already appeared, such as Mr. J. F. Barnett's *Lazarus*, Dr. Hiles's *Patriarchs* (reviewed some time since in these columns), or the present cantata, we hear of new compositions from the pens of Mr. G. A. Macfarren, Mr. Sullivan, Mr. Henry Smart, and Sir F. Osseley, to be produced at the approaching provincial festivals. The recognition of native art implied in the commissions for such music is none the less welcome because somewhat tardy, and we hope that the compositions themselves may prove worthy of the distinction conferred upon them.

To turn now to the cantata which has suggested the above thoughts, let us say once for all, in commencing, that it is with sincere pleasure that we congratulate Dr. Hiles on having produced a work which, in our opinion, surpasses in merit anything we have yet seen from his pen. It is, we presume, a later work than the *Patriarchs*—at least we judge so from the fact that it shows a great advance in style on that work. There is more originality of thought and more freedom of treatment in the newer production. Dr. Hiles, moreover, has shaken himself loose from the Mendelssohn influence, which was in places so clearly perceptible in the oratorio. His subjects, too, are more pleasing; indeed, there is hardly a "dry" movement in the entire cantata.

To come now from general remarks to details. The work is divided into ten movements, and is written for chorus, with solo parts for soprano and tenor voices. We are not quite certain whether or not the accompaniment was originally composed for orchestra, but from the way in which some of the passages are "laid out," are inclined to think that it was. The opening chorus, "With weary steps, with weary hearts," describing the toilsome march of the Crusaders through the desert, is not only appropriate in its expression, but contains some excellent writing; as, for instance, the enharmonic modulation in the first line of page 4, and the sudden transition from E flat to E natural in the following page, a bold effect, and thoroughly suitable to the changed sentiment of the words. A well-written recitative for tenor (Godfrey) leads to No. 3, the choral march of the Templars, "O Zion, blest city," a most tuneful and pleasing piece, full of vigour and spirit, which we like greatly. The episodes are well contrasted, both in rhythm and melody, with the principal subject. No. 4 is another tenor recitative, with short phrases of chorus interspersed; it is good, but less striking than some of the other numbers. It leads to a charming little evening hymn, "Evening shadows gently falling," which we consider one of the gems of the work. The unison of the chorus with harmonised accompaniments is here turned to good account, and the modulations at the words, "Mid the darkness o'er us stealing,"

are very effective. We next come to a good *scena* for the tenor, containing Godfrey's disheartened meditations, which are interrupted by a distant "Chorus of Nuns," for two trebles and two altos, "When the world is steeped in slumber." The solo and chorus are heard first alternately, and afterwards in combination; and at what would otherwise be the last note of the movement, the tenors and basses enter in unison and *forte*, with the old Church melody, "Conditor alme," at the second verse the full chorus is introduced in harmony. The effect is very good, though for our own part we cannot help thinking it would have been even finer had Dr. Hiles chosen the other form of the melody, ending with the plagal cadence. This is, of course, merely a matter of taste. Nos. 7 and 8 are a recitative and air, "Who is among you that feareth the Lord?" for soprano solo (Agnes, the chief Nun), of a broad declamatory character, but possessing no special points on which it is needful to dwell. The Pilgrim March (No. 9), "Onward with weary foot," is, to express our candid opinion, the least interesting portion of the work. It is well written, but, with the exception of the change into the major at the words, "Hope, weary heart!" fails to attract us much. The finale, a brilliant soprano solo and chorus, "Jerusalem, joy of the whole earth," is again a capital movement. The choral, "Conditor alme," is very effectively worked into the music; and it concludes with the only specimen of a fugue (and a very good specimen too) to be met with in the cantata.

Of the workmanship of the *Crusaders* it is needless for us to speak, because all who know anything of Dr. Hiles's compositions will be aware of his skill in part-writing. We have spoken of the work in some considerable detail, because its examination has given us great pleasure. It is a thoroughly musicianly and (as we have already intimated) very pleasing work; and we most heartily congratulate the composer upon its production. We ought to add that it is by no means difficult of execution, and will be found very suitable for performance by small choral societies.

*Twelve Songs*, by FRANZ SCHUBERT. Arranged for Piano and Flute by A. TERSCHAK. Danzig: H. Kohlke.

IN spite of Cherubini's often-quoted remark, that "the only thing worse than one flute was two" (a dictum which, with certain reservations, most musicians will endorse), the flute has long been, and will probably long continue to be, a favourite wind instrument with amateurs. Into the reasons for this preference it is not our purpose now to inquire, though it may be said in passing that the ease with which tolerable proficiency may be acquired on it has probably much to do with its popularity. Among modern writers for the instrument Herr Terschak holds a prominent place; and, to judge from the transcriptions now before us, his success is not undeserved. Though we cannot plead guilty to playing the flute ourselves, we know enough of its mechanism to be able to see that these pieces are admirably suited to the genius of the instrument; and, besides this, Herr Terschak has made the most of such slight opportunities as presented themselves to show his skill in composition. These opportunities were naturally restricted chiefly to the "Introduction" prefixed to each number, and the editor has in most cases founded his preludes upon fragments of the themes he subsequently treats. We cannot say that we consider all the pieces of by any means equal merit. In a few cases songs have been chosen which we think it impossible to render adequately with the combination of instruments adopted. Thus, there are two numbers out of the twelve, the "Erl-König" and the "Wanderer," which we consider failures, and do not see how they could have been otherwise. In the "Wanderer" especially, the melody is so evidently designed for a low voice, that when transposed, to bring it within the range of the flute, the whole effect is destroyed. On the other hand, the larger part of these arrangements come out extremely well; and in general the simpler the melody the more effective we find the piece. We may especially mention the "Haidenröslein," the "Forelle," and the "Lob der Thürnen," as excellently done. The flute parts, without being of insuperable difficulty, require a fairly advanced player to do them justice; the piano accompaniments, on the other hand, are in general tolerably easy. We can on the whole recommend the series to our flute-playing readers, as likely to be interesting and serviceable to them.

*Seven Songs.* Set to Music by FRANZ HÜFFER. London: Stanley Lucas, Weber, & Co.

THE name of Dr. Hüffer will be familiar to many of our readers from his able articles in the *Fortnightly Review*, and from his connection with the Wagner Society. As a composer we have not until now met with him; and it is therefore with some curiosity that we have examined the present collection of songs. In a short preface Dr. Hüffer explains that his object has been to stimulate other com-

posers by his example to do for our English writers of lyrics what Schubert, Schumann, Robert Franz, or Liszt, have done for Heine and Lenau.

It is with some feeling of shame at our own obtuseness that we are compelled to confess that, having been carefully and repeatedly through these songs, we really cannot appreciate them. They are undoubtedly thoroughly original, at least so far as our experience goes, but we find it very difficult to grasp their ideas. We think this arises in a great measure from the continual use of strange modulations, which seem to us to destroy the unity of the music. Dr. Hüffer, moreover, has a habit, to which we find it very difficult to reconcile ourselves, of making the melody leave off in a different key from that in which he began. Out of the seven songs there are only two in which the voice part ends in the same key in which it commenced. In No. 1, "When I am dead, my dearest," the melody begins in G minor, and ends on a most uncomfortable discord, the note A, the seventh of the scale of B flat major, being accompanied by the common chord of that key, the previous chord, by the way, being the common chord of A major. The return to the original key of G minor is given in the concluding symphony. The second song begins in E flat major, and in the course of 27 bars of 2-4 time goes through the keys of F, A major, D flat, A flat minor, B flat minor, and B flat major. The second verse ends in B flat minor, with no return to the original key at all. Perhaps, however, the fairest plan is to let the composer speak for himself, and, therefore, as a sample of the modulations which we really cannot understand, we quote the close of the third song, "Take, oh, take those lips away." The song, it should be remarked, begins in D major.

Bound in i - - cy chains by thee,

by thee.

In No. 4 the melody begins in G minor, and ends in G flat, and the modulations are as frequent and as sudden as in the previous songs. No. 6, "Wind Flowers," is by far the most to our liking of any, because the tonality is much less undecided than in most of the others, and it has the advantage of ending in the original key. We have made the above remarks with no intention of disparaging these very original and curious songs; but as we had expressed our inability to appreciate them, we have thought it alike due to Dr. Hüffer and to our readers to give some reasons for our statement.

*Il Trovatore, La Traviata, Grande Marche Militaire, Galop di Bravoura, Polkas de Salon, Schottische.* By H. A. WOLLENHAUPT. Augener & Co.

THE late Herr Wollenhaupt wrote a large number of pieces in the modern showy style for the piano, many of which enjoy considerable popularity. A reprint of some of the best of these lies before us for review; and though from their character they are not such as to require any lengthened criticism, they are good enough to deserve a few passing words. We shall, perhaps, give to those who do not know them the best general idea of these pieces by saying that in style they remind us more of Schulhoff than of any other writer. Herr Wollenhaupt seemed to have a partiality for dance-rhythms, which he treats with much fluency and grace. His "Galop," "Polkas," and "Schottisches," if not particularly original, either in themes or treatment, are always pleasing, and lie well for the hand of a moderately-advanced player. The two fantasias on the *Trovatore* and the *Traviata* are somewhat more difficult, and, of their

kind, good, showy drawing-room pieces. The present edition contains occasional indications of fingering (whether by the editor, Herr Pauer, or the author himself, does not appear), which will be found serviceable to pupils. The whole series can be safely recommended for teaching purposes.

#### SHEET MUSIC.

WHEN we say that we have this month received exactly fifty pieces of sheet music for notice, our readers will not be surprised if we have to make our remarks even briefer than usual. Owing, we presume, to the increasing circulation of our paper, the quantity of music sent us for review is becoming larger month by month, and we shall, we fear, shortly be obliged to make merely a selection from the pieces submitted to us. We will, however, as long as we can, continue to notice all that is sent; and will, therefore, take first

#### NEW PIANO MUSIC.

*Deux Interimedes de Concert, par* STEPHEN HELLER, Op. 135 (Ashdown & Parry), will be heartily welcome to all admirers of this composer's charming music. We should much like to speak of them in detail, but must content ourselves with saying that they are both in Heller's best style, and, though hardly easy, still not immoderately difficult. Messrs. Augener & Co. also publish a new and excellent edition of the same writer's well-known *Eloge des Larmes*.

*Ein Albumblatt, von* RICHARD WAGNER (Leipzig: E. W. Fritzsch), though a mere trifle of four pages, is highly interesting, as it dates from 1861, and is written, therefore, in Wagner's later style. Those who wish to see what the Germans mean when they speak of Wagner's "*unendliche Melodie*," can find it here to perfection, though, of course, on a small scale.

*Gavotte*, by J. P. GOTTHARD, edited by HANS VON BÜLOW (Stanley Lucas, Weber, & Co.), is a thoroughly telling and effective piece, which is likely to be a general favourite. The fingering added by the editor is by no means the least valuable feature of this edition.

*Aria and Allegretto*, by D. SCARLATTI, edited by J. L. ROECKEL (Augener & Co.), are two quaint and not uninteresting specimens of the old Italian *maestro*.

*Gentillette, Musette, 16me. Siècle, par* G. BACHMANN (J. McDowell & Co.), possesses a curious charm, from the old-fashioned yet very pleasing character of its themes.

We must dismiss five pieces by GUSTAV LANGE, *Fleurs fanées, Blumenlied, Retour du Printemps, Au Bivouac, and Lieder-reigen* (A. Hammond & Co.), with the remark that they are all suitable for teaching pieces, and are not difficult.

*La Harpe Enchantée, par* F. V. KORNATZKI (W. Morley), is well enough, but just like most other "harp" pieces.

*Three Fantasias* by HAROLD THOMAS, on *Martha, Der Freischütz, and Les Huguenots* (Joseph Williams), are very brilliant and effectively-written drawing-room pieces. The same composer's fantasia on *Lohengrin* (same publishers) we do not at all like. Wagner's music does not readily lend itself to the modern brilliant style of ornamentation; and we think besides that Mr. Thomas has been guilty of a terrible piece of "vandalism" in inserting a part of the introduction to the third act into the middle of the "Procession music," and thus changing the time from *molto vivace* to *andante*. The whole character of the piece is utterly ruined.

*A Fantasia on Adam's "Si j'étais Roi,"* by HENRI ROSELEN (J. McDowell & Co.), is a capital piece, showy but not very difficult, on themes which are not only tuneful, but unhackneyed.

We can class together four other pieces for commendation, as being in various styles very good. These are *Woodland Whispers (Walderauschen)*, by F. BRAUNGARDT (Joseph Williams), a charming little trifle; *Serenade Tyrolienne*, by FRANÇOIS BENDEL (A. Hammond & Co.), very pretty and characteristic; *With verdure clad*, transcribed by BRINLEY RICHARDS (Joseph Williams), an easy teaching piece; and *Marche Brésilienne* (Piano Duet), by RENAUD DE VILBAC (J. McDowell & Co.), pleasing and brilliant.

We next come to pieces about which we have really nothing to say, simply because they are neither very good nor absolutely bad. We shall therefore merely record their names before consigning them to the waste-paper basket. These are *The Burn*, by D. MIDDLETON (Ashdown & Parry); *Larkspur*, by D. MIDDLETON (R. Cocks & Co.); *In the Gloaming*, by FREDERICK F. ROGERS (Novello, Ewer, & Co.); *Rappelle Toi*, by A. DELASEURIE (J. McDowell & Co.); and *Feodora*, by W. H. RICHMOND (C. Jefferys). They are simply, one and all, indifferent.

Two marches deserve a passing word. These are a *War March*

by HORTON C. ALLISON (London: E. C. Boosey), which is spirited and, like all this composer's music, well written; and the *Royal Persian March*, by MICHAEL WATSON (J. Williams), pretty, though somewhat commonplace, and embellished with a handsome frontispiece.

Lastly, we come to dance music. Two pieces, *Lilian*, Valse brillante, by ALFRED R. GAUL (Augener & Co.), and *Valse Sentimentale*, by FREDERICK F. ROGERS (Cramer & Co.), are showy and tolerably easy piano pieces. The others are dances merely, and we can only give their names as among the novelties of the season, for they present no special features for notice. They are *The Fairy Fountain Valse*, by W. H. RICHMOND, and the *Norman Polka*, by ARTHUR BAXTER (both published by Methven, Simpson, & Co., Dundee), and the *Hop Hop Galop*, by E. FISCHER, *Les Eclaircisseurs de la Seine*, Polka, by LOUIS DESSAUX, and *La Capricieuse*, Polka, by MAXIMILIEN GRAZIANI (all published by J. McDowell & Co.).

#### VOCAL MUSIC.

TWO *Te Deums* have been sent us for notice, one by DR. WILLIAM SPARK (Metzler & Co.), somewhat pretty, and popular in style, but in parts rather weak, from the great prevalence of passages in thirds; the other, "in the form of chant service," by FREDERICK F. ROGERS (Novello, Ever, & Co.), very much like most other "chant services" that we have seen.

*Hark! the nightingale is singing*, Serenade for Four Voices (A. T. B.), by STEPHEN S. STRATTON (Birmingham: Adams & Beresford), is an extremely well-written and pleasing part-song, for a combination of voices much less used now than formerly.

*Wert thou mine; Arise, my love; Winter and Spring; Dreaming in the Shadow*, Four Songs, by STEPHEN S. STRATTON (Birmingham: Adams & Beresford), give evidence of sound musicianly training, and are by no means destitute of merit. The first and last named of the four songs we particularly like.

*The brook is purling on its way*, Serenade, by D. MIDDLETON (Augener & Co.), is melodious, but not particularly striking.

*Those memories will return*, by FREDERICK MYERS (Joseph Williams), is a very fair sample of the modern ballad.

*I saw him on the mountain*, by JOHN BARNETT (Joseph Williams), is a very pleasing little song, and by no means difficult either to sing or play.

*A jewel is my love, and Adieu, dear scenes of early days*, by H. ESSER (Joseph Williams), are two very graceful little songs, both of which we can recommend as good specimens of their composer's style.

*Fair fa' the gloamin'*, by I. B. (Dundee: Methven, Simpson, & Co.), is commonplace.

*The Prayer from the Oratorio "Deborah"*, by A. CELLINI (Rudall, Carte, & Co.), makes us hope that, if this is a fair sample of the oratorio, the whole work will not be sent us for review.

### Concerts, &c.

#### MR. FREDERIC ARCHER'S CONCERT.

IN testimony of their sympathy with Mr. F. Archer at the loss of his musical library (including valuable manuscripts which cannot be replaced), by the late disastrous fire at the Alexandra Palace, so many artists of eminence came forward, that his concert proved one of unusual artistic excellence and variety, and we are pleased to add, was financially successful. Mr. Archer, whose powers as an organist are well known and deservedly appreciated, contributed his full share to the programme. As an organist he was heard alone in Battiste's Grand Offertoire in D, and as a pianist in a "valse de concert" of his own. With Mr. Lazarus he was associated in Schumann's *Drei Fantasiestücke*, for clarinet and pianoforte. With Sir Julius Benedict, Mr. Lindsay Sloper, and Mr. F. H. Cowen, he was heard in Sir J. Benedict's *Allegro Marziale*, and *Galop Brillant*, arranged by Mr. Lindsay Sloper as a double duet for four performers on two pianofortes; and, with orchestra, in the andante and finale of Sir Julius Benedict's pianoforte concerto in E flat, conducted by its composer. Songs were contributed by Mdlle. Natalie Carola, Mrs. Weldon, Signor Caravoglia, Signor Gardoni, M. Jules Lefort, Mr. Vernon Rigby, and Herr Werrenrath; a "musical sketch," by Mr. Corney Grain; and a harp solo, by Mr. John Thomas. Mdlle. Patey had promised her assistance, but illness prevented her appearing. The band lately organised, under the direction of Mr. H. Weist Hill, at the Alexandra Palace, together with a portion of the

choir, were in attendance. The band, which in time bids fair to attain to eminence, was heard in the overture to *Der Freischütz*, in M. Gounod's quaintly taking "Funeral of a Marionette," from his "Symphonie Grottesque," and, with the choir, in the finale to Mendelssohn's unfinished opera *Loreley*, the solo part of which was sustained by Miss Sugden.

#### PHILHARMONIC SOCIETY.

THE chief item of interest for musicians brought forward at the seventh concert was a pianoforte concerto in D minor (Op. 15), by J. Brahms, which had only been heard in England on one previous occasion, viz., at the Crystal Palace, March 9th, 1872, when it was played by Miss Baglehole, of the Royal Academy of Music. Of all the living and producing musicians of Germany who, regarding the past as the beacon of the future—as Mr. Macfarren tersely expresses it—adhere to traditional forms, Johannes Brahms, born at Hamburg in 1833, has of late been frequently spoken of as one of those most worthy of consideration. Of his instrumental concerted works which have come to a hearing in England, including a serenade in D for orchestra, two pianoforte quartets, two trios, a quintet, and two sextets for strings, the concerto under notice is certainly the most profound and the most ambitious. Though comparatively an early work, it betrays no lack of scholarship or immaturity of style; but at the same time it may be averred, with equal truth, that Brahms has shown by subsequent works that his musical scholarship has not stood still, and that his style—the result, perhaps, of his residence amid the gaieties of the Austrian capital—has latterly become more warm, more genial, and more emotional. One cannot but remark, especially in the first movement of this concerto, the influence of Bach and Beethoven, which is apparent from its breadth and grandeur of form, coupled with a severity almost amounting to grimness. There is real beauty about the slow movement, and the finale is animated and taking. One misses, however, much of the charm of subsequent works by the same composer. Though the pianoforte has the principal part, it does not predominate over the orchestra to the same extent that it does in many similar works, but, at the same time, it is enormously difficult; nor does the general result seem to be proportionate to the difficulties to be overcome. A pianist who sets himself the task of overcoming its difficulties must rather, therefore, be content with having gained a victory over his own fingers than look for satisfaction from the general result. Herr Jaell, who on this occasion was the exponent of this most difficult work, may be fairly congratulated on the skill he manifested. It is not, however, a work to be recommended to, except to pianists who are, as he is, endowed with exceptional powers of perseverance and endurance. The symphonies were Mozart's in C ("Jupiter"), and Beethoven's No. 8 in F. The overtures were Wagner's *Tannhäuser*, which has been heard more frequently than any other during the past season, and Weber's *Preciosa*. The vocalists were Miss Whinery, and Signor Gardoni; the lady sang "Dove sono," from Mozart's *Le Nozze di Figaro*; the gentleman, the romanza, "Sin dall'età più tenera," from Gluck's *Ifigenia in Tauride*, and (accompanied on the pianoforte by Mr. W. G. Cousins) an Italian version of Mendelssohn's *Lied*, "Auf Flügeln des Gesanges," which sounded strangely enough in its new dress.

The programme of the eighth and last concert of the sixty-first season was remarkable for the introduction, for the first time in England, of a symphony in D by C. Ph. Emanuel Bach, the second son of the great Sebastian Bach, born at Weimar in 1714. Regarded from a historical point of view, as an example of instrumental music as it existed before Mozart did so much towards modernising the orchestra, it is highly interesting. Though concise in form, scored with the utmost delicacy, and not without musical charm, it lacks much of the grandeur of his great progenitor's works, as well as that of many which have succeeded it. The three movements of which it consists, and of which the leading subjects are of the slightest possible texture, are linked together. The first, in D (*allegro di molto*), instead of coming to a full close, modulates into B flat, the dominant of the second movement (*largo*), in E flat; and this again modulates into A, the dominant of the finale (*presto*) in D. An earlier instance of a symphonic work having all its movements knit together has thus been brought to light than the generality of progaphists—Mr. Macfarren among the number—seem to have had any suspicion of. The first and last movements are scored for the usual complement of strings, with two flutes, two hautboys, a bassoon, two horns, and, strangely enough, two trumpets, and drums *ad libitum*; the middle movement, for strings and two flutes only. Though there is only one part written for bassoon, the appearance of the terms *solo* and *tutti* in the score seems to indicate that more than one bassoon was intended to be used, and that a doubling of the wind band generally was contemplated. Played as it was, with the score before one, one could not but notice that



many pointed passages for the wind band failed to come out. Either the wind should have been doubled, or the number of strings employed diminished. The appearance of M<sup>me</sup>. Carreno-Sauret as the exponent of Mendelssohn's rondo brillante in B minor reminded us of a story in Moscheles' Diary. After speaking of the violinist Lafont, he adds: "His wife also sang romances. She was as pretty as she was voiceless and this called forth the following pointed remark, 'M<sup>me</sup>. Lafont a chanté; elle a des beaux yeux.'" We heard M<sup>me</sup>. Carreno-Sauret for the first time, and can vouch for her good looks; but whatever her acquirements as a pianist may be—and they are said to be of a high order—she was certainly ill advised to attempt Mendelssohn's rondo, which neither bears nor requires playing of a sensational or demonstrative order. By his finished execution of the first movement of Rode's eighth concerto (Op. 11), M. Colyns proved himself a worthy disciple of the Belgian school of violinists. The overture to Mr. G. A. Macfarren's oratorio, *St. John the Baptist*—of which we spoke on the occasion of its being played in January last at a concert of the British Orchestral Society, and of which we shall probably have to speak again on its being heard in connection with the oratorio to which it forms the prelude, and which is to be produced at the Bristol Musical Festival in October next—was heard at these concerts for the first time. The applause which followed did not strike us as excessive, but it was deemed sufficient as an excuse for leading him up to the platform; and it is but true to add, that the appearance of a real living composer in the orchestra was greeted with far more enthusiasm than that evoked by his music. There was only one vocalist, but that one was M<sup>lle</sup>. Titien. Her magnificent voice, her perfect enunciation, her grand delivery of the scena "Wie nahte mir der Schlummer," from Weber's *Der Freischütz*, her charming rendering of the aria "Porgi amor," from Mozart's *Le Nozze di Figaro*, and of Schubert's *Lied* "Gretchen am Spinnrade" (accompanied on the pianoforte by Mr. W. G. Cusins), was a rare treat to listen to. Beethoven's Symphony, No. 7, in A, and Weber's "Jubilee" overture, completed the selection.

The sixty-first season of the Philharmonic Society, owing to the number and importance of the new and seldom heard works brought forward, has been one of more than ordinary interest. Of the list, put forth at the beginning of the season, of eighteen works of importance, of which the majority had not been heard at these concerts, and of which several were quite new to England, all but three have come to a hearing; and as such important works as Brahms' and Rubinstein's concertos, played (for the first time here) respectively by Herr Jaell and Dr. von Bülow, were given in their place, no one could complain. The directors, therefore, fairly deserve commendation for the conscientious manner in which they have kept their promises; and though it cannot be said that full justice has on every occasion been done to the works brought forward, thanks are equally due to Mr. W. G. Cusins—who for the last seven years has conducted these concerts, and during the past season has had unusual difficulties to contend with, owing to the accession of twenty-seven new members to the band, which almost amounted to a reorganisation of it, to the number of new works attempted, to the inordinate length of the concerts, and the unusual stress of work elsewhere—for much of the success which has attended them.

#### MUSICAL UNION MATINÉES.

HERR JAEEL was again the pianist at the seventh *matinée*, when, with M<sup>rs</sup>. Auer and Lasserre, he played with fine effect in Mendelssohn's grand trio in C minor (the work in which he made his *début* here in 1862), with M. Auer in Beethoven's sonata in A minor, No. 1, Op. 147, better known, from its dedication, as the "Kreutzer," and alone, Chopin's prelude in D flat, Op. 28, No. 15, and polonaise in C sharp minor, Op. 26, No. 1. The quartet was Haydn's in D minor, No. 78.

According to a time-honoured custom, Beethoven's and Hummel's septets were included in the programme of the eighth *matinée*. An annual hearing of these favourite and effective works is doubtless acceptable to the subscribers to the Musical Union; but if the introduction of works of a more orchestral character than string quartets be desirable, we cannot but think that Professor Ella might with advantage occasionally accord a hearing of Mendelssohn's or Schubert's octet, or of one of Brahms' sextets—all works which have proved attractive elsewhere. M. Duvernoy was the pianist. Besides being heard to advantage in Hummel's septet, he played alone a barcarolle of his own, a "piece" by Scarlatti, and the scherzo from Weber's sonata No. 2. *Apropos* of Weber, Professor Ella, in a short speech delivered by him during a pause in the entertainment, alluded to a letter received from Henselt, in which he complained that Weber's pianoforte music is too much neglected in England, and coupled it with a promise, that should M. Duvernoy—who seems to have a special leaning towards Weber—return to us

next season, Henselt shall have no occasion to complain of Weber's sonatas being neglected. We freely sympathise with Henselt in his expression of reproach that Weber's pianoforte music should be so neglected by us. We have often asked why it is that his concertos have so seldom, of late years, been brought to a hearing, but have never received a satisfactory answer. Herr Auer played for his solos the adagio from Spohr's ninth concerto, and one of Brahms' Hungarian dances, originally written by him for pianoforte, but subsequently arranged by Joachim for violin and pianoforte; and, on being deservedly applauded, gave another of those charming and characteristic dances. A couple of songs were contributed by M<sup>rs</sup>. Bradshaw-Mackay (hon. mem. of La Società Lirica); in the one, a romanza from Hummel's *Mathilde de Guise*, she was assisted by M. Lasserre on the violoncello, and in the other, the aria "Non più de fiori," from Mozart's *Clemenza di Tito*, by Mr. Lazarus, who rendered the part originally written for comò di bassetto upon a clarinet. The songs, as well as Herr Auer's solos, were accompanied on the pianoforte by Herr Ganz.

Professor Ella may fairly be congratulated on having brought the twenty-ninth season of the Musical Union to a successful issue. His programmes, which have contained a fair amount of novelty, have been judiciously drawn up; he has been fortunate in his soloists; and, thanks to care in rehearsing, the concerted music has been executed with a finish and unity of style seldom attained, except by quartet parties long habituated to each other's playing.

At a *matinée musicale* given by M. Fritz Hartvigson, on the 14th ult., at the residence of Mr. and Mrs. L. M. Rothschild, under the immediate patronage of her Royal Highness the Princess of Wales and his Excellency General J. de Bülwé the Danish minister, some new and interesting pianoforte music was heard (we believe) for the first time in England. This clever Danish pianist, formerly a pupil of Herr Gade and Dr. Hans von Bülow, and lately appointed pianist to H.R.H. the Princess of Wales, was heard (with Mr. Walter Bache) in a chaconne for two pianofortes, Op. 150, by Joachim Raff, and (with Herr Daubert) in Beethoven's sonata for pianoforte and violoncello, Op. 69, in A; for his solos he played a "Giga con Variazione," by J. Raff; a "Sarabande et Bourrée," by Bach; a "Mazurka-Improvisu," by Hans von Bülow; "Deux Chants Polonais," by Chopin; and Liszt's "Au bord d'une Source," and No. 2 of his "Rhapsodie Hongroise," introducing in the latter a clever and elaborate cadenza composed by Herr Carl Klindworth. Herr Daubert contributed violoncello solos by Pergolesi and Rameau, and Signor Gustav Garcia songs by Gounod and Rossini.

### Musical Notes.

M<sup>lle</sup>. THÉRÈSE LIEBE gave her annual *matinée musicale* at Tavistock House on the 21st ult. The fair violinist was assisted by M<sup>rs</sup>. Weldon, Miss Banks, Miss Sophie Ferrari, Miss Alice Fairman, Herr Werrenrath, Mr. A. Rawlings, Signor Caravoglia, M. Gounod, and Herr W. Ganz. As we were prevented from attending the concert, we can merely state that a remarkably attractive programme, containing a large proportion of novelties, was provided.

THE Welsh singers who, for the second time, carried off the challenge prize at the National Music Meetings at the Crystal Palace, received the honour of an invitation to sing before H.R.H. the Prince of Wales, at Marlborough House, on the Monday following the competition.

DR. W. SPARK, the well-known organist of Leeds Town Hall, gave an organ recital at the Crystal Palace on the 12th ult. His programme was specially distinguished by the novelties introduced, five out of the seven pieces performed being from the *Organists' Quarterly Journal*, of which, as most of our readers will be aware, the Doctor is the editor.

THE inhabitants of Warminster have shown their appreciation of the service rendered to music by Mr. Frank Spinney, F.C.O., on the occasion of his removing to Leamington, by presenting him with a handsome timepiece and purse of gold. The timepiece bears the following inscription:—"Presented to Mr. Frank Spinney, F.C.O., late organist of the parish church of St. Denys, Warminster, together with the sum of £30, by his friends of all denominations, in appreciation of his readiness to help on all occasions.—June 24th, 1873." Mr. Spinney has just been appointed organist of the parish church of All Saints, Emscote, Warwick.

ON Tuesday, June 24th, the exercise for the higher degree of Mus. Doc. was performed in the College Chapel by Mr. Thackeray (Mus. Bac. Oxon). The exercise consists of portions of the 68th Psalm, and includes solos for soprano, tenor, and bass, duet tenor

and bass, and choruses in five and eight parts, the whole being arranged for full orchestra. The degree was conferred on the following day.

PRINCE PONIATOWSKI, a well-known amateur composer, died on the 3rd ult., at the age of 57. His song, "The Yeoman's Wedding," has obtained considerable popularity; but his last opera, *Gelmina*, written for M<sup>me</sup>. Adelina Patti, was comparatively unsuccessful.

MR. SAMUEL SMITH, of Bradford, well known in that town from his active connection with all musical matters, recently died, in his 68th year.

AT the approaching Birmingham Festival—which takes place in the last week of the present month—the principal novelties to be presented are Mr. Sullivan's oratorio *The Light of the World*, Signor Randegger's cantata *Fridolin*, and Signor Schira's *Lord of Burleigh*.

#### TO CORRESPONDENTS.

MUSICAL TYRO.—(1) Schlüter's "History of Music" is published in English by Bentley. Kiesewetter's work is not, so far as we are aware, to be had in English. (2) There is a small book on the subject—the "Handbook for Musicians and Amateurs," published (in English) by Schuberth, of Hamburg. (3) Hopkins and Rimbault on the organ, and Rimbault on the piano—both published by Cocks and Co. (4) We know of no special work on the branch of composition you name.

BEGINNER.—We should decidedly recommend the clarinet in preference to the oboe, as being both easier and less trying to the player, as well as less obnoxious to those within hearing. Any one who begins to learn the oboe ought to secure a "lodge in some vast wilderness," if he does not wish to be indicted for a nuisance.

BACH.—We do not know.

AMATEUR.—Mr. Banister's book is excellent. We can also recommend Marx's "General Musical Instruction" (Novello, Ewer, & Co.). Spencer's book we do not know.

*All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.*

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